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VOL. XII. NO. 1

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1938

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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I. STONE HEAD OF BUDDHA FROM T'IEN LUNG SHAN

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II. STONE HEAD OF BUDDHA FROM T'IEN LUNG SHAN

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III. STONE HEADS FROM T'IEN LUNG SHAN. *a*, A GUARDIAN DEITY; *b*, A BODHISATTVA

1. SCULPTURE FROM T'IEN LUNG SHAN.

THE collection of Chinese sculpture, which lately has had valuable accessions from the Eumorfopoulos Collection, has been further enriched by the five heads from the T'ien Lung Shan caves presented by Mr Kaichiro Nezu, of Tokyo, as a token of friendship to the British nation.

The cave temples of T'ien Lung Shan, situated about 10 miles SW. of Taiyüanfu in Shansi, were built partly in the Northern Ch'i dynasty, about A.D. 560, and partly in the succeeding dynasties of Sui and T'ang. The principal temple was seriously damaged in 1124 and many of the sculptures were defaced, but the building was reconstructed about 120 years later during the Yüan dynasty. In spite of the catastrophe of 1124 and ravages of time on the rather soft and sandy material out of which the shrines and sculptures were cut, the cave temples of T'ien Lung Shan were reasonably well preserved until recent years. They have now been desecrated by sculpture thieves who have removed whole statues and innumerable heads for sale in the curio market.

The range of the T'ien Lung Shan sculptures—Northern Ch'i, Sui, and T'ang—covers the mature period of Chinese religious sculpture, and many of the figures are of great beauty.

A fine series of them was exhibited at Burlington House in the International Exhibition of Chinese Art in 1935–6, but it has gone back to its owners abroad and there is little left in this country to represent what must be reckoned among the finest examples of medieval Chinese sculpture. Mr Nezu's gift then is a peculiarly welcome one, giving us five characteristic examples of the T'ien Lung Shan art.

Four of these are illustrated on Pls. I–III. A head of Buddha (Pl. I) appears to be the earliest. It is remarkable for the ornamental treatment of the hair. Height 10·5 inches.

Another head of Buddha (Pl. II) shows the more usual representation of the hair in tight curls. It, too, may be a little earlier than the T'ang dynasty. Height 15 inches.

Those illustrated in Plate III, *a* and *b*, probably date from the early part of the T'ang period (618–906), the former a head of one of the Guardian deities (Height 12 inches) and the latter a head of

a Bodhisattva (Height 13·5 inches). The fifth head is of a Bodhisattva and measures 13 inches in height. R. L. Hobson.

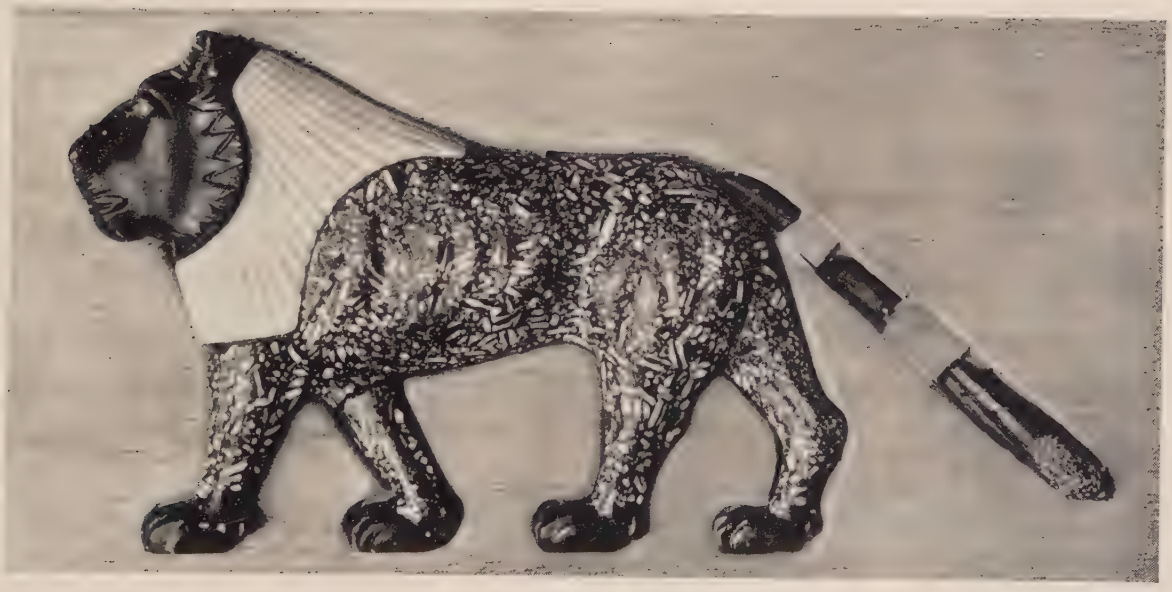
2. COLOURED GLASS FROM EGYPT.

THE two antiquities published on Pl. IV were obtained ultimately from the same private collection as that to which the glass figure of Anubis, published in *B.M.Q.*, vol. x, Pl. xxxii, no. 1, belonged. The figure of a woman, kneeling, 11 cm. high (Pl. IV*a*), is done in two shades of blue, the pale for the naked flesh and a deeper, mottled blue for the skirt, in black for the hair, picked out with red for the band, and in yellow for the bracelet on the upper left arm, picked out with dark blue and two reds for the band of stones. The hair and the face and neck were separable pieces; part of the neck is now lost. The hand has been damaged, and the foot broken off where it joins the skirt. The only evidence for dating is internal, and that is not decisive; the figure might be as late as the first century B.C. There is nothing unusual about the technical execution. Mr Lucas has kindly pointed out that inlaid bracelets of coloured glass are found on figures of Tut-ankh-amen and his queen, on the back of the 'throne' from the famous tomb, and also that inlaid necklaces of variegated glass appear on glass objects of unknown provenance and date in the Cairo Museum.

The lion, 9 cm. max. height (Pl. IV*b*), is in four parts, the head of black glass, the mane in blue frit, the body in a variegated yellow and black glass, the feet being left black, and the tail, now broken into three pieces, also in black glass. This is the first example in collections of this museum of this peculiar form of variegated glass, which looks as if it was produced by something resembling the *millefiori* method. The style points to the XXVIth Dynasty or later, a date favoured also by the Anubis figure; since the kneeling woman probably belonged to the same set of objects, it is reasonable to suppose that that also is of about the same time, perhaps not so late as Ptolemaic.

It should be noted that all this glass is porous, and imperfectly fused, so that the two objects have in fact been treated to clear them of salt. Not much is known about such glass figures for inlay, but Mr Lucas has informed me that apart from the collection at Cairo

a



b

IV. GLASS INLAYS FROM EGYPT

V. CYLINDER SEALS AND SCARABS

already mentioned, which contains black glass figures of Anubis, crouching figures in red with separate green faces and blue wigs, feet and hands, and a blue glass head and shoulders with variegated headdress, &c., there is another collection from Medinet Habu, of unknown date, with parts of figures in opaque red glass, which has turned green outside. There is obviously much still to be learnt about the developments of glass manufacture at the end of the dynastic period.

SIDNEY SMITH.

3. CYLINDER SEALS AND SCARABS.

THE four cylinder seals illustrated on Pl. V are from Iraq. The earliest, doubtless, is the limestone seal no. 129097, diam. 3·1 cm. (top left), of which it is impossible to explain the design. A man seems to be advancing over rising ground, holding in his right hand an object with a disk-shaped top, towards four human figures, who stand over what appears to be a doorway giving admittance to two subterranean chambers in which other human figures kneel or lie. Separated from the doorway by an animal with back-turned head, rearing over a small hut (?), is another human figure. The seal certainly belongs to the early archaic period and is probably early within that period. The lapis lazuli seal, no. 129100, diam. 1·7 cm. (bottom), with the 'band' design of animals and a hero fighting, with an archaic inscription and animals below, is to be dated to the late archaic class which fills the period between a class of seals from Fara and the time of Lugalanda.[1] Two of the signs in the inscription have not yet been identified; the ductus of the characters points to a comparison with the group of seals from Fara. The Kassite seal, of a variegated stone, no. 129099, diam. 1·6 cm. (right centre), is inscribed with an address to 'the daughter of Sin' by a 'reverent servant', Shumum-libshi son of Belanum, a priest of Enki in Eridu, here probably the district of Babylon, not the southern city; the beginning is marked by a row of five insect forms. The chalcedony seal, no. 129098, diam. 1·9 cm. (left centre), is Assyrian, of about the seventh century B.C. It is remarkable for the treatment of the dress as if it were covered with a large mesh, and for the rare appearance of a dog in the scene of the hero with animals.

[1] See Anton Moortgat, *Frühe Bildkunst in Sumer*, 33.

The agate scarab, no. 125691, max. length 1·6 cm. (top right, lower), is in the Egyptizing style, from Syria. A divine figure, wearing a disk under the winged sun-disk, is one of the solar gods, presumably; behind him is a crescent, which can hardly be intended for wings. The lower objects cannot be confidently identified. The date is probably between the seventh and fifth centuries. The other scarab, no. 125692, max. length 1·6 cm., of dark stone, bears figures of animals on its base, which is covered with a thin piece of low quality gold; it probably belongs to about the same period.

With these seals there have also been acquired two prophylactic plaques, one showing a man wearing the fish robe, the other a squatting dog, both probably dating from the time of the First Dynasty of Babylon, about 2000 B.C., and four tablets in fairly good condition. SIDNEY SMITH.

4. GREEK COINS.

AMONG the more important recent additions to the series of Greek coins in the Museum are two fine electrum staters of Cyzicus of the fifth century B.C. presented by Mr H. C. Hoskier, who has in the past done so much for this series. The obverse types are a male figure holding a tunny fish in each hand (Pl. VI, 1) and a female head with a tunny fish, the badge of the city, below (Pl. VI, 2). The reverses have the usual incuse square. Among an interesting collection of coins presented by Mr E. S. G. Robinson, Deputy Keeper of the Department, we may note a drachm of Capua struck during its defection from Rome to Hannibal, with legend in Oscan instead of Latin (Pl. VI, 3); two tetradrachms of Mende from the Kaliandra hoard, one of the early (Pl. VI, 4) and the other of the late fifth century (Pl. VI, 5); an Etruscan didrachm of the third century with type Gorgon's head (Pl. VI, 8); a fine tetradrachm of Alabanda in Caria struck while it was held by Antiochus the Great and had the name of Antioch (Pl. VI, 6). A silver coin of Larissa with types, facing head of nymph, and grazing horse, and symbol bull's head (Pl. VI, 7), and a fine series of coins from the Black Sea district, chiefly of Olbia, of which one of the most notable is a silver stater of Panticapaeum of about 300 B.C. with a head of the young Dionysus

VI. GREEK AND ROMAN COINS

VII. *a*, BRONZE HELMET FROM NORTH ITALY

b, CARVED WOODEN THRONE FROM THE CAMEROONS

(Pl. VI, 9). Monsieur O. Ravel has presented six varieties of the stater of Neapolis of the fourth century B.C. (Pl. VI, 10), with obverse head of nymph and reverse man-headed bull crowned by Victory.

J. ALLAN.

5. ROMAN COINS.

MR E. S. G. ROBINSON has presented to the Museum two Romano-Campanian didrachms of the interesting and attractive series with obv. head of goddess r., in griffin-helmet, rev. Victory r. with wreath and palm, ROMANO: the obverses have symbols and the reverses Greek letters (Pl. VI, 11). The variety introduced by the changing symbols and letters offers more chance of successful classification than is usual in the early Roman coinage, and for this reason every addition to the series may prove of considerable value. M. Paul Tinchant has presented a very remarkable denarius of Vespasian. The obverse shows a radiate bust of the Emperor, IMP CAES VESPASIANVS AVG, the reverse, a soldier standing facing, holding spear and trophy, EXERCITVS MOESIC(VS) (Pl. VI, 12). The style is very peculiar. The only other known coin that shows it is an aureus in Paris with the same obverse type (possibly even from the same die), and rev. Victory advancing l., VICT AVG. The latter has been attributed on general grounds of probability to Judaea, but the reverse of the new coin indicates sufficiently clearly that we have to think of a mint, hitherto unsuspected, in the Balkans—perhaps in the province of Moesia itself. The coins were obviously struck for the army of Moesia when it declared for Vespasian.

From Shapwick in Somerset comes, after a short interval, a second hoard of siliquae. The Museum has acquired a fine selection of 105 of these coins, ranging from Valentinian I to Arcadius and adding many details of interest, in portraiture and reverse-type, to the collection. We illustrate two coins of the mint of Treviri—an VRBS ROMA of Valentinian I (Pl. VI, 13) and a VIRTVS ROMANORVM of Flavius Victor, with unusual mint-mark TPRS (Pl. VI, 14).

Professor T. O. Mabbott has presented a coin of one of the rarest of the Roman 'tyrants', the Valens who ruled for a brief space beside Licinius in A.D. 314, only to fall a sacrifice to the resentment of Constantine (Pl. VI, 15). The coin, a *follis* of reduced weight, is of

the Cyzicus mint and bears on the reverse the figure of Jupiter, head of the Jovian dynasty to which Licinius and Valens belonged.

H. MATTINGLY.

6. A HELLENISTIC HELMET.

THE bronze helmet illustrated on Plate VII*a*, which has been acquired for the Department of Greek and Roman Antiquities, is said to have been found at Bolzano in North Italy. The form is unusual: domed and high with a straight-edged front, which is decorated with two embossed bands; between these is a row of small rivets; at each end is a larger rivet, beyond which the band of ornament ends in a flat volute. At the back the neck is slightly sunk, and the raised edge of the head curls around to form another and larger volute. There are three rivets at the top of the neck; the plume-holder consists of two parallel sheets of bronze riveted to the top and bent upwards, with a large rivet before and behind.

The closest parallel to the form is supplied by a helmet figured on a Praenestine cista acquired by the Museum in 1859 (*Catalogue of Bronzes*, no. 638, Pl. xxxi). With this Schröder compared a form of helmet of fourth–third century date, of which examples are not uncommon: no. 2721 in the Museum from Vulci, Lipperheide 38 in Berlin, &c. (*AA.* 1905, 21). The new helmet seems to be an elaborate and stylized variant of this type; a helmet shown on the wall of the Tomba dei Relievi at Cervetri supplies an intermediate form. The date is probably about 300 B.C.

F. N. PRYCE.

7. WOODEN THRONE FROM THE CAMEROONS.

THE wooden seat or 'throne' illustrated in Pl. VII*b* was acquired recently with the help of the Christy Fund, through the Rev. F. Christol, from the Bamileke tribe, who inhabit the high grasslands of the Cameroons under French Mandate.[1] It is a monumental piece, cut from a single section of a tree trunk, and measuring approximately 3 feet in diameter, and 3 feet 10 inches in height.

This seat was no longer in use when Mr Christol obtained it; but he states that similar seats are used to-day by chiefs, when adminis-

[1] About 5° to 6° N. lat., and 10° E. long.

tering justice, or on other specially important occasions such as the annual dance of headmen in the market place of Banjun. They are sometimes covered with beads.

The figures forming the back of the seat represent the chief with his first wives (or possibly his favourite servants) on whose heads his hands are resting. One of the wives holds a horn cup and the other a bowl. The chief is shown wearing a shoulder cape, a loincloth, and a kind of hair net, and his nose, ears, and lower lip are perforated for the attachment of ornaments, probably beads. He sits on a small circular pad, round which cowrie shells are depicted. His authority seems to be indicated by his expression and the length of his arms. The portion below the seat, and between it and the annular base, is carved in openwork and shows a series of alternate human figures and conventional elephant's heads, some of which rest on a crawling leopard. The leopard was recognized, not only in Benin, but in many other parts of West Africa, as a symbol of royalty or authority.

Among the Bamileke, every leopard killed belongs to the chief, who distributes its flesh among men of high rank, retaining the skin for his own use.

Other specimens of seats from the Cameroons, similar in general character to this one, are to be found in museums,[1] but none apparently so large or so elaborately carved. H. J. Braunholtz.

8. A WAR DRUM FROM KHARTOUM.

HIS MAJESTY THE KING has been graciously pleased to present to the Sub-Department of Ethnography a large wooden drum of the type technically known as a 'slit-gong' (Pl. VIII, Figs. *a* and *b*). This is described in the Windsor Castle Catalogue as follows: 'One of the Khalifa's war drums, captured at the Battle of Khartoum. Presented to Her Majesty Queen Victoria by Lord Kitchener of Khartoum, 1898.' It thus has an historical as well as an ethnographical interest.

It is a particularly fine specimen of a type which is rare in museums, and was not represented hitherto in the Ethnographical Collections of the British Museum.

[1] Cf. G. Buschan, *Illustrierte Völkerkunde*, vol. i (1922), p. 531, fig. 3.

Cut from a single piece of wood, it stands on four feet, and the upper part terminates in handles which take the form of the head and tail of a horned animal, probably a bullock, though its sex is not indicated. The horns are joined at their base, and the eyes, nostrils, and mouth are indicated by simple incisions. The interior is hollow, with a slit about $3\frac{1}{2}$ inches wide at the top, running along its length, and the exterior has traces of having been painted red. The two sides give different notes when struck, one being approximately a minor third above the other (base E and G, 'new philharmonic' pitch). Both sides are ornamented with geometric designs, those on one side being cut back from the surface, and those on the other from a rectangular panel in low relief. The design in either case is composed of four 'rosettes' separated by bands of chevrons.

The 'rosettes' closely resemble a certain form of the Coptic cross, a good example of which may be seen on an eighth-century tombstone from Upper Egypt, in the British Museum (Early Christian Room). If they are indeed derived from the cross, the drum presents an interesting case of the blending of Christian and pagan ideas in the same specimen.

Slit-gongs, used generally for signalling and sending messages, are widely distributed in the Congo, Cameroons, and Angola, but those with horned heads seem to be rare. A specimen from the Lower Ubangi River is illustrated in a catalogue of the Musée du Congo Belge;[1] and another from the Avungura tribe of the Azande nation, also representing a bullock or cow, was captured from a powerful chief in 1905, and now stands in the Gordon College, Khartoum.[2]

The dimensions of the drum are as follows: Length 8 feet 9 inches; height 2 feet 9 inches. H. J. Braunholtz.

9. LEAVES FROM AN ILLUMINATED MANUSCRIPT OF FRONTINUS.

THE National Art-Collections Fund has presented to the Department of Manuscripts nine leaves of an illuminated manuscript of Frontinus, *Stratagems*, which had been offered for private

[1] *Notes Analytiques sur les collections ethnographiques du Musée du Congo*, Tome 1 (Brussels 1902-1906), Pl. VI, Fig. 117.

[2] *Man*, 1911, No. 7: C. G. Seligman, 'An Avungura Drum'.

a

b

VIII. WOODEN WAR DRUM FROM KHARTOUM

IX. PAGE FROM A MANUSCRIPT OF FRONTINUS

purchase. The leaves, which contain portions of Book II, chapters iii–v, were executed in Italy in the late fourteenth century, and include a remarkable series of coloured drawings, occupying normally two-thirds of each page, below the text which they illustrate. No other illuminated manuscript of Frontinus appears to exist, so far as is known at present, and the style of the drawings is a very individual one; it is in fact difficult to localize them or to point to any other manuscript which these leaves at all resemble. Plate IX (from f. 2 of the manuscript) shows a typical page, the drawing illustrating Sulla's successful defences against the scythe-bearing chariots of Archelaus, consisting of trenches with redoubts on each flank and stakes driven into the ground. The manuscript has been given the number Additional MS. 44985; although a fragment, it constitutes a notable acquisition for the Department, which is once again greatly indebted to the generosity of the Fund. ERIC G. MILLAR.

10. A REGISTER OF EYE PRIORY.

IN 1636 the antiquary Sir Symonds D'Ewes was given access to two registers, known as 'Malet' and 'Danoun', from the Benedictine Priory of Eye, in Suffolk, which were then in the possession of Thomas Deye, of Eye. His extracts are now to be found in Harley MSS. 298, ff. 69, 69b; 312, ff. 79b, 80; and 639, ff. 68–71b. The subsequent history of the two volumes, so it proves, has been hopelessly confused, but with the fortunate acquisition by the Department of MSS. of the Register Danoun (Egerton MS. 3140) a number of errors can be corrected and points of obscurity cleared up.

It is stated by the editors of the *Victoria County History* that this register was, in 1814, in the possession of the Marquis Cornwallis and that a transcript of it is to be found among the Jermyn MSS. This, as will be seen, is an error. The Jermyn transcript is now in Additional MS. 8177,[1] and the Eye manuscript from which it was copied is there described as a '4to. MSS (*sic*) on parchmt. of 142 leaves, the first 3 being lost, in the possession of the Marquis Cornwallis'. The first deed in the body of the chartulary proper in this

[1] Ff. 124–204; a second transcript made at the same time is among the Davy MSS. (Additional MS. 19089, ff. 189–244b).

transcript is the foundation charter of Robert Malet and this Cornwallis manuscript was doubtless the Register Malet, which, from notes in Egerton MS. 3140, can be proved to have been known in the Middle Ages as the *Liber Albus*.

The Register Danoun—so called from its first entry—is a small quarto volume of 73 vellum leaves, the earliest portion dating from the beginning of the reign of Edward I. Further entries were added at various times down to the sixteenth century while a number of paper leaves, containing an unfinished index and transcripts of a few additional deeds, probably by Thomas Gooch, clerk of Thomas Martin, of Palgrave, a former owner of the manuscript, were inserted in the eighteenth century. The earliest, and at the same time most interesting and extensive, document, is a portion of a rental and customary, setting out the names of tenants, their holdings, and rents; but it seems, for reasons which we cannot detail here, that, at some period before 1636, these leaves, about twenty-five in number, were part of Register Malet, where the first part of the customary—containing the rents of the free tenants of the town of Eye—is still to be found. In its place in the Register Danoun a somewhat later edition of this portion of the customary, with names of new tenants, is given.

Of other documents of special note in the manuscript is a Calendar in which have been entered the obits of the priors of Eye and notes of a few events of historical interest. The register contains, however, but few conveyances, and the volume cannot be regarded strictly as a chartulary. Its real purpose is obscure. Perhaps it had originally been intended to draw up a new rental of the Priory on the basis of that which had been copied into the *Liber Albus*, that only the first portion was completed, and, as a consequence, for the unrevised part the relevant leaves were extracted from that chartulary and bound with the new fragment; and finally that the new book was later used, from time to time, for memoranda concerning dues and services owing to the house. B. Schofield.

11. DEEDS PRESENTED BY MR A. COMPTON.

A GENEROUS gift to the Department of Manuscripts by Mr A. Compton of fourteen charters (now Additional Charters

71094–71107) dating from 1575 to 1785 contains items of much greater interest than one usually associates with this type of document of so late a period. New light, for example, is shed on a youthful escapade of no less a person than John Penn, Lieutenant-Governor of Pennsylvania, grandson of the founder of that colony. It has long been said that while a schoolboy of eighteen he had scandalized his family by a clandestine marriage with a young lady, the daughter of one James Cox, hitherto tentatively identified—wrongly it appears—as a London silversmith. One of these deeds will now set at rest all doubts regarding her parentage, nor will it be any longer necessary to presuppose that his later marriage, after he had reached the age of discretion, with the daughter of Chief Justice William Allen of Philadelphia, was made possible only by the death of his supposed first wife. The latter's name is now revealed as Grace, daughter of James Cox, D.D., of Kensington, doubtless the Dr James Cox who was removed from the Headmastership of Harrow School because he had for a long while past 'lived a Disorderly, Drunken, Idle Life and neglected the care of the School' and had absconded 'on account of his great Extravagance and running into Debt more than he is able to pay'. Penn later denied that a marriage had taken place, whereupon Dr Cox filed a Bill in the Court of Chancery claiming maintenance on behalf of his daughter. Before the case came to a hearing, however, a settlement was made in 1756, the terms of which are embodied in the present deed. In effect Grace Cox renounced all pretence to be the wife of Penn in return for an annuity of £30 per annum. B. SCHOFIELD.

12. AUTOGRAPH POEMS OF EDWARD THOMAS.

A LITERARY man who began to express himself in verse only in the last few years of his life, a 'war poet' whose poems distil not the horrors and heroisms of the war but the quiet beauties of the English countryside, a man of Welsh and Spanish blood who became, in Mr De La Mare's happy phrase, a very 'mirror of England', Edward Thomas occupies an exceptional position in our literature. It is right and proper that an author whose work, in prose and verse, reflects so felicitously the English landscape and the ways of English

country-folk should be represented in the manuscript collections of the national library; and the recent gift by Mrs Helen Thomas of a volume of his poems in his own hand to the Department of Manuscripts is extremely welcome. It was made through the Committee of the Memorial Fund, and in connexion with the recent unveiling (on 2 October) of that memorial. The volume (Additional MS. 44990) is an exercise-book of quarto size, containing sixty-two of Thomas's poems, a little less than half his whole poetic output as published in the *Collected Poems* (Faber Library, No. 31, 1936).

All the poems are dated; and since the dates run in chronological order from 24 December 1914 to 24 May 1915, it would appear that Thomas copied them into the exercise-book as he wrote them. Perhaps, however, he did not always write them down immediately, for once (and once only) a doubt is expressed as to the exact date of a poem. This is in the case of the last but one, 'Fifty Faggots' (edition, p. 52), above which Thomas has written '(British Museum ? 13. v. 15)'. Whether the poems were entered here in their original form, as composed, it is difficult to decide. The majority are 'clean' copies, with no or few corrections; but many have been corrected, in eight cases there are alternative versions, in one ('The Hollow Wood') three competing forms, and one poem ('Two Pewits') which appears about half-way through the volume (24 March 1915) is repeated in a revised form (4 May 1915) towards the end. Even this last version is not quite identical with that seen in the edition; indeed the same may be said of most of the poems as first written down. Sometimes corrections have been made here; at other times an uncorrected text was modified at some later date, before it appeared in print; and many even of those copies which are here corrected underwent further correction subsequently. Not the least part of the interest derived from a reading of the volume is to trace these changes, to watch the poet now trimming and pruning his work in successive revisions, now, as he first takes up his pen, hesitating over a word or phrase. For example, he began 'Digging' (edition, p. 154) with the words

> 'Except with scents
> I cannot think,—scents dead,'

then began again with

'To-day, with scents
Only, I think,—scents dead leaves yield';

but the printed version runs

'To-day I think
Only with scents,—scents dead leaves yield.'

'Song' (edition, p. 135) has three stanzas in the manuscript but shed the first before it reached print; 'Sowing' (p. 49) has lost in its printed form a final (fifth) stanza; and on the other hand the last twelve lines in the printed version of 'The Chalk-Pit' (p. 185) are represented in the manuscript by no more than two, only one of which ('I shall not mix my fancies up with him'[1]) survived into print.

Not less interesting than Thomas's method of revision is the light shed by the manuscript on his surprising productivity during the period which it covers. The first poem contained in it was written on the 24th December, and was followed by others on the 25th and 26th. Then, after a brief interval, come poems written on the 30th and 31st and the 1st January, and then others of the 4th, 5th, 6th, 7th, 8th (two poems), 9th, and 10th of the same month; and a similar intensity of production is found during several subsequent periods.

H. I. Bell.

13. AN UNRECORDED SCOTTISH POEM.

THE British Museum has recently acquired, as a gift from Dr T. O. Mabbott of New York, a piece of parchment, $8\frac{3}{4}$ in. × $5\frac{3}{8}$ in. in size, on which has been written, in an early sixteenth-century hand, an interesting and apparently unrecorded poem of 42 lines, in 6 Rhyme-Royal stanzas. Subsequently the parchment was used as a binding, and that part of it which formed the spine ($1\frac{1}{2}$ in. wide) still bears at the top the title 'Christian/Instruction/1573', and at the bottom a round mark on the vellum shows that a small circular label (about $\frac{1}{2}$ in. in diameter) had been pasted on it; the binders' shears have badly mutilated some of the long lines, especially in stanzas IV and VI. What may be called the

[1] As printed, 'them'.

verso of the sheet was not virgin parchment when the scribe of the poem took it up, for the roughened condition of the upper portion of the vellum is evidence that some earlier writing (perhaps accounts or even verses) has been vigorously erased; furthermore, at the very top is the following Latin sentence in a fifteenth-century hand: [m]ulieres *quam*vis no*n* ver*bis* t*amen* oper*ibus* reputa*n*t De*u*m no*n* bene formasse eas eo quod de / [b]ono *contra* ei*us* volu*n*tate*m* cornutas facies sibi p*re*parant,—the jotting perhaps of some misogynist.

The manuscript was apparently purchased by Dr Mabbott from Messrs Colbeck Radford & Co., of Knightsbridge, in whose 1937 catalogue (*The Ingatherer*, no. 56) it is entered as item 45. The text of the poem is unfortunately corrupt, many words at the ends of lines have been destroyed by the binders, the holes made by the binding strings are responsible for the loss of m in 'amendds' (9) and of o in 'lost' (11), and the creases caused by the use of the parchment in binding have almost obliterated two lines. In the following transcript words or letters supplied are enclosed in square brackets and no attempt is made to supply punctuation:

[I]

[1] O Schotland thow was flowryng in p*ros*per*u*s welthe
j regent rewlyng the ad my wyll
My lordes wer in lygyng and desyeryd bot helthe
All my reywests redy tho fullfyll
[5] now ly thay full lay besyd Schottland hyll
My lands and my lordes I haue broght to desolac[iun]
O humly j hask marsy for my p*ro*uocaciu*n*

[II]

O ladys of Schotland of ryght nobyll b[y]rethe
Watt a[m]endds or satysfaciu*n* to yow schall j m[ak]
[10] Wyche in sorow *and* wo j haue turnede all yor myr[ethe]
yor lordds wham ȝe lowed haue ȝe l[o]st for my sa[k]
Alas j cawyse yow to morn in sad vesturs bla[k]
yor selffe *and* yor babbys into ball haue j brought
And j myn anne selff most betterly haue bough[t]

[III]

[15] Tratorus is my treysspac agenst god in s[p]eciall
by whas obstinat delyng and in obedyenns
And the churche of Cryst uniu*er*salle
gret schand Reynsyng by my necglygens
not dredyng of ye schurthe ye feerffull senttans
[20] O all Crysstyn prynss of my fall offt thyng
let eu*er* the dred of god in yor mynd syng

[IV]

O my speciall faderrs of w[o]rdly p*re*lacy
wer was all yor fathfull Counsell at ned
regarddyd ȝe mor to fed me w*ith* flatery
[25] Than my sall for wom my saueyor dyd bleyd
Wen ye flok is in fettyt ye schepard schuld ytak h[ed]
Te late of trew paynes wyche mony prynces hy[re]
bryng mony a land to Ruyn *and* kyngs into fire

[V]

[O] ȝe Margrat of Schotland ye p*re*cius Ma[r]garyt
[30] wyche com to [us] of yengland a mad
Wat Clark suffyethe yor v*er*tues to indyethe
of thys fatell myscheyff all way ȝe were affaryt
To mod*er* my selff by mesur full of ȝe meyne p[lytt]
O my derest spowys my lady and my wyff
[35] [T]he pryns p*ar*den me *and* pray for my wrechett ly[ff]

[VI]

Notw*ith*standyng my messeralbyll c*on*diciun
my fatell fall *and* myne ingratitude
I reqwer my reder to forgyff my transgressiun
most humly s[u]bmettyng me unto hys hegh . . . .
[40] prayng all Crysstyn pepell not me tyll exclud[e]
from ther pur prayers yff it be godds wy[ll]
Off hys inffinitte mersy not hys . . . . g . . . . .

In form the poem is obviously a dramatic monologue, without title and with no indication of authorship. There are, however, two

historical allusions which seem to supply a key to the subject of the poem, namely, ll. 5 and 29, 30. The Margaret referred to in ll. 29, 30 must be Margaret Tudor (1489–1541), eldest daughter of Henry VII and wife of James IV of Scotland, who fell at Flodden in 1513, and that disaster must be the reference intended in l. 5, 'now ly thay full lay besyd Schotland hyll'. 'The pryns' of l. 35 is probably the infant James V, 'the poor man's king'. The general subject of the poem is clearly a lament for the misfortunes that befell Scotland as a result of the Flodden disaster and for the unwise policy which led to the battle: moreover, the supposed speaker is apparently related to Margaret by marriage (Stanza V) and obviously regards himself as in a special measure responsible for the calamity. A first reading suggested that the speaker might be the Regent Duke of Albany, but a close examination of the poem makes it evident that the only person in whose mouth these stanzas would in all their details be appropriate is the King himself, and the conclusion therefore would seem to be that the speaker is the Ghost of James IV. If this is the case, then a close parallel can be found in a little-known anonymous poem entitled 'The lamentac*i*on of the kyng of Scotts' in Harl. MS. 2252, ff. 43*b*–45, a volume of miscellaneous historical and literary material, in 1517 in the possession of John Colyn, mercer of London (cf. note, f. 133*b*). In this poem (which is in fifteen eight-line stanzas, rhyming a b a b b c b c, with a refrain) the poet describes how one day while musing he was carried away by the god Morpheus to an unknown region, where he heard some one weeping bitterly; he opened his eyes and saw a bearded man near him. The poet then records the lament he heard. The speaker is James IV and in thirteen stanzas he bewails the disaster he has brought upon Scotland by his ill-advised alliance with 'Kyng Lowys' (i.e. Louis XII of France, who died in 1515). In the new poem are many features remarkably reminiscent of these verses, and both poems have this further interest in that they show how the battle became almost immediately a subject for the versifier. The poem in the Harley MS. is followed by another Flodden poem; it begins 'O Rex Regum in thy Reallme Celestyall' and has the following explicit: 'Explicit bellum de Brampton p*er* ffraunc*es* dyngley

de manston'. Brampton is, of course, a corrupt spelling of Branxton [Moor], another name for Flodden Field. Both poems appeared in print in John Higgins's 1587 edition of *The Mirror for Magistrates* (cf. the 1815 reprint edited by Joseph Haslewood, vol. ii, pt. 1, pp. 442–7, 449–57). Readers will remember, too, that the Scots' 'overthrow at Branxton more' and 'Flodden hyllys' inspired John Skelton to an exultant and abusive poem *Against the Scottes*. So far as form is concerned Sir David Lindsay's *Tragedie of the Late Cardinal Beaton* (1558) readily suggests itself as a parallel. It would, however, be impossible to claim the present poem as the work of Sir David Lindsay, even as the product of his early pen. The metre is very loose, fluctuating uneasily between a four-, five-, and six-syllable line; the sense is in many places obscure and the phraseology awkward and abrupt—note especially, e.g. ll. 26–9, where the sense seems to be 'when the flock is infected the shepherd should take care to prevent ("te late of") real distress which many princes reward ("hyre") and which brings many lands to ruin and kings to [hell-]fire'. The last line, also, in spite of every effort to read it must remain imperfect: after 'hys' Dr Angus Macdonald (to whom I am indebted for many suggestions in this note) proposed tentatively the words 'ire singill', but the space and the remains of the letters do not permit this. Scribal slips, too, are numerous (e.g. 2 'ad' for 'at', 18 'reynsyng' for 'reysyng' (?), 29 r omitted in the second 'Margaryt', 39 u omitted in 'sbmettyng', 4 'tho' for 'to', and in 3 'lygyng' must be for 'lykyng' (i.e. pleasure, v. *O.E.D.* s.v. Liking, and for interchange of g and k cf. 'thyng' (l. 20) which must be for 'think'). The language, even, offers a number of difficulties, being a medley of Scots and English (e.g. Scots 'tyll' (40) beside 'to' elsewhere, the Anglicism 'churche', and so on), a condition which is perhaps best explained on the assumption that the text before us represents the attempt of a Southern scribe to adapt a Northern poem—for the subject seems to demand that the poem must originally have come from the Scottish side of the Border. Perhaps as a last point the alliteration in some of the lines should be noted, e.g. 'l' in 11, 'b' in 13, 'm' in 33, and 'p' in 35. It is impossible to fix the date precisely but the subject-matter and general tone

suggest that it was composed not so very long after 1513 and the text reproduced here may be put down perhaps to the second or third decades of the sixteenth century. C. E. WRIGHT.

14. THE RUSSELLS OF BIRMINGHAM.

READERS of Joseph Priestley's *Memoirs* will remember the warmth with which he speaks, more than once, of Mr William Russell of Birmingham; he writes (1809 ed., p. 83): 'On my removal to Birmingham [after relinquishing in 1780 his position as librarian to Lord Shelburne, afterwards the 1st Marquess of Lansdowne], commenced my intimacy with Mr. William Russell, whose public spirit, and zeal in every good cause, can hardly be exceeded. My obligations to him were various and constant, so as not to be estimated by sums of money.' It has now been the good fortune of the British Museum to acquire, as a gift from two of his descendants, Mr T. H. Russell and Mrs Alexander Scott, a considerable portion of the papers of this same William Russell and his son, Thomas Pougher Russell, together with seven letters from Joseph Priestley (and one from his son), twenty-two from Gilbert Wakefield, and one from George Washington, all to William Russell or his son, to the latter of whom Wakefield acted for some years as tutor. Till this benefaction Gilbert Wakefield, classical scholar and Nonconformist controversialist, was unrepresented in the Museum's manuscript collections, while from the pen of Joseph Priestley it possessed no more than three letters.

The presence of Priestley, Wakefield, and Washington among the friends of the Russell family will be sufficient to indicate immediately the particular political and religious camps in which we may expect to find the Russells; politically they were enthusiastic admirers of the French Revolution and in religion stubborn, though enlightened, dissenters, to which cause they contributed liberally. Their lives came to be linked with that of Joseph Priestley in yet another way: as a result of their opinions the same fate befell both—heavy financial loss and exile from England. In Birmingham the popular dislike for the dissenters, sedulously kept smouldering by such polemics as those of the 'High Church' Dr Madan, was fanned

into flame by the known sympathies of the Russells and Priestley for the Republicans in France and the cause of American independence, and the Republican dinner there, on Thursday, 14 July 1791, was seized on as the excuse for a popular outburst. In the riots that followed Priestley's house (with all his chemical apparatus) at Fair Hill was one the rioters' first objects of destruction. Russell contrived for some time to keep the mob at bay but his own house at Showell Green was burned down on the Saturday. The whole story is told by William Russell's eldest daughter, Martha, and may be read in a book based on these papers, S. H. Jeyes's *The Russells of Birmingham, 1791–1814* (1911).

Joseph Priestley took refuge in London, and it is at this point that his letters begin; the first is dated 14 September 1791, the last (from Philadelphia) 25 June 1794. Although attempts were made to obtain compensation from the Government Priestley knew that there was little hope of redress, for even in this first letter we find him writing: 'That the Court is against us is now sufficiently clear, but still it will be right to take no public notice of it, but proceed (tho with caution) to act as if we had confidence in them.' Fox and Sheridan, it is true, offered help, but naturally with their own political ends in view, and the continuous petty annoyances and difficulties to which he and the Russells were subjected—Priestley, as we learn from these letters, had difficulty even in obtaining a house—compelled them in 1794 to abandon the struggle. Priestley reached America safely on 4 June of that year. The Russells, however, fell into the hands of a French frigate and were compelled to spend six months in Paris, eventually arriving at New York 22 August 1795.

To the Russells' American sojourn belongs the Washington letter which was written in 1798 (28 September). Though it deals with nothing more important than stock-raising and agricultural matters, it is interesting for the glimpse it gives of the intimacy of the relations between Washington and Russell. With the exception of this letter the American portion of Russell's papers has been presented by the donors to The Historical Society of Pennsylvania, Philadelphia.

Though the family account books begin in 1762, the year of

William Russell's marriage, and run on to 1856, the bulk of the Museum's portion of the papers begins with Russell's return to France in 1801, where he settled at the Abbey Ardennes, near Caen. William Russell made (as these papers testify) persistent efforts to secure a safe return to England. In obtaining this he was faced with many obstacles, one of the chief being an Act of 33 George III, and though in 1802 a favourable reply to the case stated for his opinion was received from the lawyer Thomas Erskine (afterwards 1st Baron Erskine and Lord Chancellor), it was not until 1814 that Russell returned to England, where he died four years later. The years of his enforced stay in France he devoted whole-heartedly to the improvement of his Ardennes estates, where he earned for himself the title of 'le père des pauvres', and evidences of many acts of generosity remain among his papers. Of a very particular interest for its information on the conditions of France during 1810 and 1811 is the series of letters sent to his father by Thomas Russell from Paris. William Russell's return to England did not involve the severance of the family's business connexions with France, and many volumes of these papers are devoted to the lengthy correspondence carried on with Le Cavelier Fils, the Caen bankers (1821–38), and Mallet Frères & Cie of Paris (1833–1852) by Thomas Russell, who for the last thirty years of his life was a banker in Gloucester in partnership with his brother-in-law, James Skey, and others; out of this banking partnership developed the Gloucestershire Banking Company. To the political and religious interest of these family papers (which are now Add. MSS. 44992–45022) is therefore to be added their value as a contribution to the Museum's collection of business archives. C. E. Wright.

15. THE ASHLEY LIBRARY.

IN recent times it has fallen more often to the lot of other Departments than to that of the Department of Printed Books to be enriched by an acquisition on the grand scale. Not since the first half of the nineteenth century, during which the British Museum acquired the library of King George III (which in wealth and importance stands alone) and those of the Rev. C. M. Cracherode

and the Right Hon. Thomas Grenville, has the Department received an accession of such interest and value as the Ashley Library. At this early stage no detailed account of the scope and quality of this collection of exquisite examples of the masterpieces of English poetry, formed by the late Mr T. J. Wise, is needed here, the interested public being already well informed by articles in the press and by the series of literary essays which precede the successive volumes of Mr Wise's printed catalogue. This catalogue (the labour of love of the collector, who was a highly skilled bibliographer) cannot be superseded and its existence greatly eases the task of the Museum's Staff in assimilating the collection. The Ashley Library, which is to be kept together, printed books and manuscripts, is as yet unsorted and temporarily assembled in one of the newly constructed rooms in the West Wing of the Old Library. There it awaits detailed examination and the affixing of the official stamp to each book and document; after which it will be finally arranged, press-marked, and installed in a room adjacent to the King's Library, which is to be specially constructed to contain it in its original bookcases, which have been given by Mrs Wise. W. A. Marsden.

16. GIFTS FROM THE FRIENDS OF THE NATIONAL LIBRARIES.

THE Friends of the National Libraries have recently made two important gifts to the Department of Printed Books. The first is a copy of George Robertson's *A Genealogical Account of the Principal Families in Ayrshire*, published in three volumes and a supplement at Irvine on 1823–7. This is at once the rarest and most valuable of all the genealogical works relating to Ayrshire. Complete sets are extremely difficult to obtain: for long the Museum has possessed the first volume only. The set now presented, besides being a fine copy and well bound, has an inscription by the author in the second volume.

The other gift is a copy of a very rare map engraved at Venice in the middle of the sixteenth century, at a time when the maps produced by Italian publishers were sold and studied all over Europe. Measuring 1,764 mm. wide by 1,277 mm. high, it is composed of

sixteen sheets engraved from copper plates, each about 335 × 445 mm., mounted together on canvas. A blank sheet takes the place, however, of the sixteenth sheet, which is missing from this copy, as it is from two others of the five known copies of the map—that at Vilna and that belonging to Prince Youssouf Kamal. The area covered includes the whole of Europe to the north of Finland, hither Asia as far east as the centre of the Caspian Sea, and Africa as far south as Tarudant (nearly 30° N.), and lies within a network of 30°–84° N. Lat. by 9°–81° E. Long.; so that the prime meridian, as on most contemporary maps, was supposed to pass through the Canary Islands. The map is constructed on a modified conical projection which almost forestalls Bonne's, invented in the eighteenth century. A central meridian, upon which the map is based and which divides it into halves, is drawn through 44½° W., and the meridians from 0° to 178 E. and from 270° to 360° W. are indicated at the top of the map, though the North Pole is not shown. As on contemporary Italian maps, the towns are shown as clusters of towers (a legacy from manuscript illuminations), the sea is stippled, the coasts hatched, the rivers have wavy current lines, and the mountains are in elevation and shaded west.

The missing sixteenth sheet, which is found only in two copies, those at Vienna and in the Biblioteca Alessandrina, Rome, contains the title:

> Ioannis Petri Contarini elegantissima totius Europae ac partis Asiae nec non littorum Africae descriptio . . . qui . . . eam ab egregiis Geographis passim colligens et in aere postmodum incisam praebuit Venetiis MDLXIIII

The Contarinis were a very old and powerful Venetian family, which supplied several Doges to the city and traded extensively in the Levant, where they had a business house at Jaffa. Giovanni Pietro was most probably the same as he who published in 1572 a history of the wars between the Venetians and the Turks, in which he and many of his relations fought, and to whom, about 1564, Paolo Furlani, a notable Venetian engraver and publisher, dedicated a map of Peru. The statement in the title, implying that he was a

compiler rather than a geographer ('eam ab egregiis Geographis passim colligens'), is amply confirmed by examination of the map. Great Britain is evidently copied from George Lily's map of 1546; Jutland is based on Tramezini's version of Authoniszoon's map, first published in 1543, although the rest of Scandinavia shows no knowledge of Olaus Magnus's excellent map of 1539; and Spain and Portugal are largely drawn from a map by Gastaldi of 1544. Both Tramezini and Gastaldi were Venetian publishers. For more remote lands, however, Contarini did not hesitate, if he could find nothing better to hand, to go back to the manuscript coast-charts of a century earlier. For instance, his Ireland is based on that of Gracioso Benincasa of about 1467; he shows, off the west coast of France, the mythical island of 'Landeman' (Isola de Man), although by his time it was generally called 'I. de Mayda'; and lets himself go happily among other imaginary islands such as 'Daculi', 'Le Spere de Irlanda', 'Orcade Isoli xxxi' (the Orkneys), and 'Tile' (Thule), which had been dear to ancient mariners. Yet beside this carelessness there is much sound geography, as we have shown. Moreover, in his representation of the Levant, Syria, Mesopotamia, and Persia, the author shows an accuracy and a fullness remarkable for his time, and the result, no doubt, of his trading activities.

The map is distinguished among its many notable contemporaries by the exceptionally large portion of the known world which it displays, and by its scale, which is, approximately, 62 statute miles to one inch (though this seldom works out accurately in practice)—a scale exceptionally large for its time.

While we cannot, at present, deny Contarini full credit for the map, it is hard to understand why a man like him should have compiled it at all, especially as he was obviously unfamiliar with the latest maps of north and north-western Europe. Possibly geography was his hobby, as it seems to have been with his obscure relation, Giovanni Matteo Contarini, who 'designed' the famous map of the world of 1506 (of which the only known copy is in the Museum); and from playing with maps of the Levant he may have been persuaded by some ambitious engraver to attempt one of nearly two continents. Soldiers and merchants have been traditionally

interested in maps, and he probably had the money to pay for his hobby. A cognate problem is raised by the rarity of the map and the fact that only two copies out of a total of five have the title-sheet. It seems likely that Contarini withdrew it from publication at an early date, either because of personal reasons or because of differences with his engraver, who may well have been the publisher already mentioned, Furlani. While the answers to these questions are still to seek, the Museum has acquired a map which is very rare and which throws a valuable light upon the history of map-making in Venice at its greatest period. EDWARD LYNAM.

17. FIRST EDITIONS OF SCHUBERT.

THE Department of Printed Books has purchased from the Gesellschaft der Musikfreunde in Vienna sixty-two first editions of works by Franz Schubert. The collection, which is representative of the whole of the composer's career, consists mainly of vocal items, and includes such outstanding examples as Der Erlkönig; Gretchen am Spinnrade; Schwanengesang; Variationen, op. 10; Polonaisen, op. 61; and the well-known groups of songs issued as op. 5, 7, 12, and 80.

Students of the classical composers tend more and more to consult the original editions; it is therefore satisfactory to note that, by this and a previous purchase made from the Gesellschaft der Musikfreunde, Beethoven and Schubert are now very well represented in the Museum. WM. C. SMITH.

18. TWO RARE HEBREW BOOKS.

AN edition—unfortunately imperfect, wanting leaves at the beginning and end—of the tractate *Ḳiddūshīn* of the Babylonian Talmud (press-mark: C.50*. b.2) is assigned by Van Straalen in his *Catalogue of the Hebrew Books in the British Museum*, p. 234, col. 1, to [*Spain*, 1485?]. It is now possible to describe this particular edition more precisely. A comparison with the facsimiles given in B. Friedberg's *Tōl'dhōth had-d'phūs hā-'ibhrī*, Antwerp, 1934, plates 30–33, establishes beyond doubt the identity of the types employed in this volume with those found in the books printed by Solomon al-Ḳābiṣ [al-Ḳābiḍ] at Guadalajara, between 1477 and

X. A THEATRICAL PERFORMANCE, BY GUERCINO

1484. This edition of the tractate *Ḳiddūshīn*,[1] acquired in 1889, must surely be one of the rarest in the world, and the Museum is thus fortunate to possess a copy, imperfect though it be.

The Department of Oriental Printed Books and Manuscripts has more recently acquired another Hebrew book of extreme rarity. The author, Adolph Groll, Bishop of Iaurinum (the modern Raab or Nagy-Syör, in Hungary), was a noted scholar and a member of the Piarists. He was born at Kremsier in 1681, and died in 1743 at Raab. The book was originally written by him in Latin. It appeared in Vienna in 1709 under the title of *Testis et Doctor*. The Hebrew version made by the author himself, of which a copy has been acquired, was printed by Anton Heinscheit at Frankfort on the Main in 1711. It was called *'Ēdh v'-Allūph*. The Latin original is not in the British Museum Library; all the more welcome is this Hebrew version, of which no other copy is known to exist. The book was dedicated to Pope Clement XI, and its main purpose was to harmonize Judaism with Christianity.

It remains to be said that the copy is perfect, numbers $3 + 166 + 1$ folios, measures $8\frac{3}{8} \times 6\frac{1}{4}$ inches, and its pressmark is C.049. b.4.

J. Leveen.

19. A DRAWING BY GUERCINO.

THE drawing by Guercino[2] recently acquired for the Department of Prints and Drawings (Pl. X) is not only of outstanding artistic quality but also of particular interest from the subject it represents. This is a theatrical performance held in the open air seen from the proscenium. The more distinguished members of the audience are seated in boxes to the right and left or in chairs on the

[1] Neither Friedberg, l.c., nor the *Jewish Encyclopedia*, *s.v.* 'Incunabula', mentions its existence. The well-known bibliophile Mr Elkan Adler, of London, possesses three other Talmudic tractates (and a fragment of a fourth) belonging to the same press. The Library of the Hebrew University of Jerusalem owns—as part of the Shocken collection—a fragment of the tractate *Ḳiddūshīn*. *See* the article *Talmud Incunables in Spain and Portugal*, by E. N. Adler, in *Jewish Studies in Memory of George A. Kohut*, New York, 1935, pp. 1–4.

[2] Pen and brown ink and brown wash, 36×46.5 cm. From the A. Beurdelay Collection.

ground facing the stage, while others sit on the ground or stand. The view of the stage is exactly central. The scenery, which appears to be of a permanent or semi-permanent character, consists of closed colonnades round three sides of a square: in the centre facing the audience is a portico, in front of the closed door of which are two figures, the sole occupants, except some rabbits, of the stage: beyond the portico is a dome placed centrally and on either side of the colonnades between them and the audience is a characteristically Guercinesque tree.

The drawing shows Guercino's faculty for realizing vivid sunlight and contrasting it with the rich and limpid brown of the shadows as well as his power of characterization, which here begins to verge on caricature.

According to an eighteenth-century inscription on the back the subject is the representation of a theatrical piece at Parma. Whether there is any authority for this statement seems doubtful. The drawing has been connected by Mr Denis Mahon with a passage in a rare contemporary work 'Gioseppe Maria Pannini, *Compendiosi Ragguagli d'alcune attioni seguite nella Nobilissima Patria di Cento*, Bologna per Giacomo Monti 1655, from which it appears that Bartolommeo Fabri erected a theatre at Cento and that Guercino was employed by him to help in the performances given there in 1621.[1] In any case the style of the drawing points to an early date in Guercino's career before his journey to Rome in 1621. Whether it can be definitely connected with this theatre at his native Cento remains to be seen.

A. E. Popham.

[1] The text of the passage, quoted by Mr Mahon from a manuscript copy in the Archivio Comunale at Cento (MS. no. 175), is as follows: 'L'Anno seguente [after the description of a performance given in 1620] per non lasciar la Gioventù in abbandono all'ozio, comparvero sù la scena i figluoli d'Aminta Pastorale del Pellizari che fecero pomposa mostra sù i labri dei Recitanti, e resero via più riguardevole il fabbricato Teatro: ma perche il Sig: Fabri ambiva d'erigere un Tempio alla Virtù, in cui la Gioventù più risvegliata, con operosi progressi, per la strada di lodevoli operazioni animosamente s'incaminasse, quindi nacque, che si cominciarono introdurre in quello si i Musici, come i Pittori, de quali era Capo il Sigr. Cavaliere Gio. Francesco Barbieri, che al presente sotto il Cielo Italiano, colla vivacità de' colori anima esquisitamente le tele, mercando in un medesimo tempo lode a se stesso, e grido alla Patria.'

PRINTED BOOKS.

Horace. De arte poetica opusculum aureum ab Ascensio familiariter expositum. [J. Badius: Paris, 1503].

Horace. Sermones et Epistole. J. Phillipe, for J. Granjon: Parisius, 1506.

Franciscus Philelphus. Epistolæ breuiores & elegantiores, &c. In ædibus T. Anshelmi: Tubingę, 1516.

Johannes Raulin. Opus sermonū de aduētu. A. Boucard, for J. Petit: Parisius, 1518.

Johannes Raulin. Sermones de aduentu. J. Clein: Lugduñ, 1519.

Alanus de Rupe. Compendium psalterij beatissimę trinitatis. [Cologne? c. 1520].

Robertus Messier. Super epistolas ꝛ euāgelia totiº Quadragesime sermones. C. Cheuallon: [Paris,] 1524.

Persii familiare commentum cum Ioannis Britannici eruditissima interpretatione. N. Le Savetier: Lutetiæ, 1525.

Virgil. Bucolica cum commento. G. Soquand: Parisiis, 1527.

Ovid. Fastorum libri sex. G. Soquand: Parrhisijs, 1528.

Exēpla sacre scripture. G.Soquand: Parisius, [c. 1530].

L. Joubert. Erreurs populaires au fait de la médecine et régime de santé. G. Bertrand: Avignon, 1578.

M. O. Wexionius. Klaghe Wijsa öffuer thens Konungz K. Gustaff Adolphs then II affall. Uppsala, 1932.

All the above presented by Sir Charles Sherrington, O.M.

Codex Regius of the Elder Edda. MS. No. 2365, 4to, in the Old Royal Library of Copenhagen. With an introduction by Andreas Heusler. Levin and Munksgaard: Copenhagen, 1937. *Presented by Mr Ejnar Munksgaard.*

Elizabeth Du Gué Trapier. Martín Rico y Ortega in the collection of the Hispanic Society of America. With 958 illustrations. New York, 1937. *Presented by the Hispanic Society of America.*

Owen Edwards. Clych Atgof. Penodau yn hanes fy addysg. Gwasg Gregynog, 1933. *Presented by the Misses G. E. and M. S. Davies.*

Notices and illustrations of the Costume, Processions, Pageantry, &c., formerly displayed by the Corporation of Norwich. Norwich, 1850. *Presented by Mrs Jarrold.*

George Augustus Peabody. South American Journals, 1858–9. Edited from the original manuscripts by his friend John Charles Phillips. Salem, Massachusetts, 1937. *Presented by the Trustees of the Peabody Museum.*

E. R. Dibdin. A Charles Dibdin Bibliography. Privately printed: Liverpool, 1937. *Presented by Mr E. R. Dibdin.*

MANUSCRIPTS (WESTERN).

'Reflexiones utiles sobre la muerte', by Garcias, Clerigo Español, 18th century. Add. MS. 44972. *Presented by Mr G. A. Keen.*

Register of a Pamphlet Club at Ely, 1766–77. Add. MS. 44973. *Bequeathed by Miss A. B. Marshall, through the Friends of the National Libraries.*

Four volumes of genealogical collections relating to the Dale family. Add. MSS. 44974–44977. *Presented by Miss E. M. Dale.*

Two volumes of poems by William Hammond (see Add. MSS. 44850–44855, 44942). Add. MSS. 44978, 44979. *Presented by the Moravian Church, through the Rev. J. N. Libbey.*

Commonplace-book of Thomas Rokeby, 17th century. Add. MS. 44980. *Presented by Dr T. O. Mabbott.*

Maps of eighteenth-century battles. Add. MS. 44981 A–C. *Presented by Major H. Howard.*

Giovanni Ciampoli, Discorso sulle Decime, 17th century. Add. MS. 44982. *Presented by Mr C. J. Stonehill.*

Life of Cardinal Mazarin, Italian, 17th century. Add. MS. 44983. *Presented by the same.*

Poems and exercises of the Casale family of Rome, Italian, 17th century. Add. MS. 44984. *Presented by the same.*

Collection of swan-marks, 16th century. Add. MS. 44986. *Presented by Commander G. R. G. Allen, by the wish of the late Rev. L. G. H. Cooper.*

Letters and documents relating to the foregoing, some printed. Add. MS. 44987. *Presented as above.*

Letter from Charles Dickens to Thomas Carlyle, 13 July 1854. *Presented anonymously.*

Leaf from an Italian Choir-book, 15th century. *Presented by Mr T. Maxwell.*

Trio by Handel (copied by Mr John Parr from the original MS. in the Fitzwilliam Museum, Cambridge). *Presented by the transcriber.*

Arrangement of 'God Save the King' for Military Band by Wenceslas H. Zavertal. *Presented by Dr H. G. Farmer.*

Five letters of E. A. Abbey, R.A., to W. Onslow Ford, R.A., and his son. *Presented by Mr W. Onslow Ford.*

Letter of Lord Roberts, 1897. *Presented by Mr W. G. Ullathorne.*

Letter of S. Wesley to J. T. Smith. *Presented by Mr W. S. Lewis.*

'State of Case concerning y^e^ Cottonians Librarian', c. 1732. *Presented by Mr T. Besterman, through the Friends of the National Libraries.*

Muster Roll of the Royal Regiment of Artillery, 1742. *Presented by Dr T. O. Mabbott.*

Three deeds relating to Guernsey, 1483–1543. Add. Ch. 71078–71080. *Presented by Miss M. Skipper.*

Lease and release by Charles Lennox, 3rd Duke of Richmond, 1802. Add. Ch. 71081, 71082. *Presented by Mr H. Francis Steuart.*

Deeds relating to co. Stafford, 1311–1548. Add. Ch. 71083–71088. *Presented by Mr T. A. W. Giffard.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

Three *ushabti*'s. *Presented by Mr W. C. Hills.*

Two inscribed Himyarite antiquities and seven inscribed fragments. *Presented by Mr H. St John B. Philby, C.I.E.*

ETHNOGRAPHY.

Three coloured silk cloths (one as worn only by the Queen Mother of Mampon), Ashanti, Gold Coast, and one cotton cloth with embroidered geometric and animal figures from the Fulani of Dori, French Sudan. Also three pottery vessels from Yegi, Northern

Gold Coast, and other objects from Ashanti. *Presented by Capt. R. P. Wild.*

A series of stone implements from Gouveneur, Chamberlain, and other sites in Saskatchewan, Canada.

A large type series of ancient Maya potsherds, excavated at San José, British Honduras. *Presented by the Carnegie Institution of Washington.*

Ethnographical series, including weapons, basket-work, and other objects from the WaTutsi, Ruanda, under Belgian Mandate. *Presented by the Ruanda General and Medical Mission, C.M.S.*

A model totem-pole carved in shale ('Skidegate slate'), Haida, from Masset, Queen Charlotte Islands, British Columbia, a beaded skin fire bag and other ethnographical objects from Canada. *Presented by Dr J. L. Biggar, Canadian Red Cross Society.*

Three ancient pottery vases, Talamancan, including one of 'armadillo' ware; and modern pottery, spoons, and other ethnographical objects from Panama.

Skin vases with paper ornament ('tandu' work) from the Indus Valley, India, and two lime gourds with poker-work ornament, and other objects from the Admiralty Islands.

A work-basket containing balls of coloured thread and a series of spindles, from a grave at Ancon, Peru; a stone lance point and an engraved stone ring from Central America, and two forehead ornaments from New Guinea. *Presented by Miss E. Tucker.*

Two pieces of iron currency called 'Sombies', from the Ivory Coast, W. Africa. *Presented by the Foreign Office.*

Four ancient stone stools and 'metates' with carved human and animal figures, a pair of figures seated back-to-back, and other stone objects, from various sites in Costa Rica.

Two skulls, one deformed, a skull with a made-up clay face, a coconut-husk mask, and a bark belt, all from a men's house, Malekula, New Hebrides. *Presented by Commander Chas. H. S. Lapage, R.N.*

A series of stone implements and ethnographical objects from the Cameroons. *Presented by Mr Robert Newton.*

Iron slave chains, of European make, dug up close to the King's

palace at Bantama, Kumasi, Gold Coast. *Presented by Mr J. T. Mills.*

Two ancient pottery bowls with human and animal heads modelled in relief, from Oaxaca, Mexico.

Pottery fragments excavated with eleven skeletons at Sungei Siput, near Ipoh, Federated Malay States. *Presented by Mr H. V. Noone.*

A bamboo box for tinder with a carved coconut cover, probably from Borneo. *Presented by Mr H. G. Beasley.*

A series of stone implements and arrowheads, from various wind-eroded sites, near Regina, Saskatchewan, Canada. *Presented by the Rev. G. W. Rhodes.*

Six gourd dishes, with engraved figures of men and animals, from Kitui district, Akamba, Kenya Colony. Also a string bag with otterskin fringe, from the WaTutsi, Ruanda. *Presented by Mr C. W. Hobley, C.M.G.*

An ethnographical series from the WaTutsi, BaHuttu, and Batwa of Ruanda. *Presented by Mr A. C. Stanley Smith.*

COINS AND MEDALS.

A fine specimen of the gold noble of Richard II. *Bequeathed by Miss Alice Werner.*

A silver medal commemorating the centenary of the Registry of Births and Deaths. *Presented by the Registrar-General.*

An unpublished bronze coin of Caesarea Panias of Julia Soemias. *Presented by Mr W. R. Gourlay, C.S.I.*

19 varieties of the bronze coinage of Phoenicia. *Presented by the Very Reverend the Dean of Bocking.*

52 silver and 90 bronze coins of the early Roman empire, including many rare varieties. *Presented by M. Paul Tinchant.*

13 Greek and Roman bronze coins and sets of tokens of the leper colonies in Alaska and the Philippines. *Presented by Professor T. O. Mabbott.*

1 dollar and 6 half dollars of recent commemorative issues of the U.S.A. *Presented by the American Numismatic Society.*

10 silver and 5 bronze Greek coins of the fourth and third

centuries B.C. and 17 Roman denarii, mainly of the Republic. *Presented by the family of the late Peter Carruthers of Portrack.*

EXCAVATIONS

SIR AUREL STEIN continued his archaeological survey (of which the first two expeditions produced results briefly mentioned in *B.M.Q.* vol. xi, p. 147, and fully described in his new work, *Archaeological Reconnaissances*) by a tour through the ancient province of Persis. An account of his route and of the results of a few *sondages* undertaken at certain promising sites will be found in Sir Aurel Stein's report, *An Archaeological Tour in the Ancient Persis*, published in *Iraq*, Volume III. He received the support of the British School of Archaeology in Iraq (Gertrude Bell Memorial), and, by arrangement, the principal antiquities allotted to the expedition by the Government of Persia, after a division had been effected in accordance with the terms of the law, have been given to the British Museum. Some complete pots, a nearly complete type-series of the sherds found, some stone bowls and a few bronze objects form a valuable addition for the scientific study of the early periods. It should be clearly stated that none of this pottery is to be described as 'Tell Halaf ware' as has been done,[1] and that there is also no true comparison with Samarra ware. The relation of the wares to that of Susa I or to al 'Ubaid is fairly certain, but requires much elucidation.

EXHIBITION

FLINT FLAKING AND PATINATION

DURING the last quarter of 1937, the permanent exhibit of flint technology in the south bay of the Prehistoric Saloon was supplemented at the head of the main staircase by loans and reserve material, in order to draw attention to the methods of flaking flint and other hard stones used by prehistoric man. Fresh light has been thrown on the technique of St Acheul, a period when palaeolithic flint work was at its best, by M. Coutier of Paris, who has rediscovered the wood-technique, as opposed to the use of quartzite

[1] *Syria*, Tome XVIII, 227, on the basis of pattern in the decoration.

hammer-stones for detaching flakes from the core. The bulbs and flake-scars produced by various hammers have now been critically examined, and in general it may be said that a quartzite pebble-hammer produces a bulb of percussion that is clearly part of a cone, the flake being broad and irregular in outline. A modern iron hammer with pointed head, as used by knappers for quartering, produces a small bulb with little of the cone remaining; whereas a hard wooden club or baton, like a ruler or small truncheon, gives rise to a smothered bulb and long narrow flakes with parallel edges running far along the face of the flint. The grammar of the subject is further illustrated by specimens with striations, bruises, hinged fracture, waves and fissures, as well as various forms of patina and surface alteration, the intention being to help collectors in distinguishing human from natural flaking. M. Coutier's productions in silicious sandstone were procured through Mr A. D. Lacaille, who also kindly lent selected flint and other artifacts from his own collection. Mr Reid Moir has demonstrated the possibility of flaking at about a right angle in support of his views on pre-Crag industries; and Mr J. H. Sewell of Saskatoon contributed a series of flints flaked by himself in the style of various prehistoric periods, the raw material coming from the Upper Chalk of England and from late palaeolithic deposits in certain French caves. Patination remains a mystery; but in default of scientific study, there is something to be learnt from an exhibition of its possibilities.

APPOINTMENTS

THE Principal Trustees have made the following appointments:

Mr Rupert Leo Scott Bruce-Mitford, B.A., Scholar of Hertford College, Oxford; as Assistant Keeper in the Department of British and Medieval Antiquities.

Mr George Duncan Painter, B.A., Research Scholar of Trinity College, Cambridge; Porson and Waddington Scholar; Craven Student and Chancellor's Medallist; as Temporary Assistant Cataloguer in the Department of Printed Books.

RECENT PUBLICATIONS

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XX (1931–37), A–Bobc. Each £4 (to original subscribers £3).

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. MILLAR. 1932. £5 5*s*.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 1932. 2*s*.

HANDBOOK OF THE POTTERY AND PORCELAIN OF THE FAR EAST. By R. L. HOBSON, C.B. Pp. 180, 20 plates and 260 illustrations. 1937. 2*s*. 6*d*.

CASTS OF PERSIAN SCULPTURES OF THE ACHAEMENID PERIOD. 12 Plates. 1932. 6*s*. (with portfolio 7*s*.), or 6*d*. each.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS. Vol. V. Drawings of the XVth and XVIth Centuries. By A. E. POPHAM. 1932. 83 plates. £2 7*s*. 6*d*.

GUIDE TO THE PRINCIPAL COINS OF THE GREEKS from *circa* 700 B.C. to A.D. 270, based on the work of BARCLAY V. HEAD. 50 plates. 1932. 15*s*.

CATALOGUE OF THE GREEK, ETRUSCAN, AND ROMAN PAINTINGS AND MOSAICS. By R. P. HINKS. Pp. lxxi + 157, with 168 figs. and 32 plates. 1933. £2.

FACSIMILE OF THE MS. OF AL-KITĀB AL-BĀRI' FI 'L-LUGHAH, by AL-ḴĀLĪ. Edited by A. S. FULTON. Pp. 16, with 148 plates. 1933. 10*s*. 6*d*.

GUIDE TO THE CORONATION EXHIBITION. 1937. 6*d*.

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1931–1935. 2 Vols. 1937. £6 6*s*.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7*s*. 6*d*. Single sheets, 5*s*. each. Complete edition in 38 plates, with preliminary tables and introduction, in one volume, £12 12*s*.

NIELLI, chiefly Italian of the XVth Century. By A. M. HIND. Pp. 71, 57 collotype plates. 1936. £2.

PRINTS IN THE DOTTED MANNER AND OTHER METAL-CUTS OF THE FIFTEENTH CENTURY. Edited by CAMPBELL DODGSON. Pp. 34, 43 collotype plates. 1937. £2 2*s*.

FACSIMILE OF THE MS. OF DĪWĀN I ẔU'L-FAḳĀR, the collected poems of Ẓu'l-Faḳār Shirwānī. Edited by E. EDWARDS. Pp. 466. 1934. 15*s*.

THE ASSYRIAN SCULPTURES. By C. J. GADD. Pp. 77, with 18 illustrations. 1934. 1*s*. 6*d*.

UR EXCAVATIONS. Vols. I and II, The Royal Cemetery. By C. L. Woolley and others. I. Pp. xx + 604, with coloured frontispiece and map; II. Plates 274 (37 in colour). 1934. £4 4*s*.

UR EXCAVATIONS. Vol. III, Archaic Seal Impressions. By L. Legrain. Pp. 60. 16 half-tone and 42 line plates. 1936. £1 12*s*. 6*d*.

UR EXCAVATIONS: Texts. Vol. II, Archaic Texts. By Eric Burrows. Pp. 63, with 50 plates of transcripts and 6 collotype plates of tablets. 1935. £1 15*s*.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. V, 1771–1783. By Mary Dorothy George. 1935. Pp. xxxix + 851. £2 2*s*.

HIERATIC PAPYRI IN THE BRITISH MUSEUM. Third Series. Chester Beatty Gift. Edited by Alan H. Gardiner. 2 vols. Vol. I, Text. Pp. xiii + 142. Vol. II, 72 Plates of transcriptions in photo-lithography and 23 in collotype. 1935. £4 15*s*.

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. Ellis. Vol. III. Indexes by A. S. Fulton, M.A. 1935. Pp. 454. £2.

CODEX ALEXANDRINUS. In reduced collotype facsimile. Old Testament, Pt. III. Hosea–Iudith. 1936. 4°. Portfolio. £3 3*s*.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. Bell and T. C. Skeat. 5 collotype plates. 1935. 4*s*.

GREEK AND ROMAN PORTRAIT-SCULPTURE. By R. P. Hinks. 1935. Pp. 35, with 48 plates. 2*s*.

CATALOGUE OF BOOKS PRINTED IN THE XVth CENTURY. Part VII. Italy: Genoa—Unassigned. Addenda. By V. Scholderer. Pp. lxxxviii + 901–1213, facsimiles 73–109. 1935. £3 12*s*. 6*d*.

CATALOGUE OF THE HEBREW AND SAMARITAN MANUSCRIPTS. Part IV. Indexes, Accessions, etc. By J. Leveen. Pp. xv + 208. 1935. £2 17*s*. 6*d*.

CATALOGUE OF COINS OF ANCIENT INDIA. By John Allan. Pp. clxvii + 319, 46 plates. 1936. £3.

CATALOGUE OF COINS OF THE ROMAN EMPIRE. Vol. III. By H. Mattingly. Pp. cxcvi + 640, 102 plates. 1936. £3 3*s*.

FULL LISTS OF THE PUBLICATIONS, PICTORIAL POSTCARDS, PHOTOGRAVURES, PLASTER CASTS and other Reproductions issued by the British Museum can be had on application to the Director, British Museum, London, W.C. 1.